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C A M E R A S C R I P T

"CALLAN" (10)

Prod.No: 1926

"HEIR APPARENT"

VTR/ABC/7627

by

HUGH D'ALLENGER

DESIGNED BY
PETER LE PAGE

ASSOCIATE PRODUCER
JOHN KERSHAW

PRODUCER
REGINALD COLLIN

DIRECTED BY
PETER DUGUID

CAMERA REHEARSAL: From 10.30 a.m, WEDNESDAY, 22ND MAY 1968. STUDIO 1, TEDDINGTON.

VTR: THURSDAY, 23RD MAY 1968, 17.00-19.00. " " "

TRANSMISSION: T.B.A.

DURATION: 46'25" + 2 COMMERCIAL BREAKS.

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"CALLAN" (10) "HEIR APPARENT"

CAST:

Callan	EDWARD WOODWARD
Hunter (Ramsay)	DEREK BOND
Meres	ANTHONY VALENTINE
Sir Michael Harvey ...	JOHN WENTWORTH
Jenkins	PETER CELLIER
Hunter's Secretary ...	LISA LANGDON
Harvey's Secretary ...	BARBARA GRIMES
Italian Guard	MARIO ZOPPOLLINI

Filming only:

1st Guard	MARTIN LYDER
2nd Guard	FRANS VAN NORDE
3rd Guard	FRED CLEMSON
4th Guard	MICHAEL ELY
Forester	PETER LUND

(Cemetery scene yet to be filmed)

+ 6 men, 4 women extras as German cafe customers, waiter, waitress, duplicate legs of 1st & 2nd Guards and Forester.

(Names and agents on separate sheet)

* * * * * * * * * * * * * * * * * * *

Floor Manager	DENVER THORNTON
Stage Manager	DAPHNE LUCAS
P.A.	PADDY DEWEY
Call Boy	PETER GROOME
P.A. Timer	JACQUELINE DAVIS
Wardrobe Supervisor ..	GILLIAN GRIMES
Make-Up Supervisor ...	CAROLE BRIGHT
Technical Supervisor ...	DEL RANDALL
Lighting Supervisor	H. RICHARDS
Senior Cameraman	ROY EASTON
Sound Supervisor	MIKE WESTLAKE
Vision Mixer	NIGEL EVANS
Racks	JOHN TURNER
Grams	BOB DAVIS

* * * * * * * * * * * * * * * * * * *

SCHEDULE:

WEDNESDAY, 22ND MAY:

Camera rehearsal	10.30-13.00
LUNCH BREAK	13.00-14.00
Camera rehearsal	14.00-18.00
SUPPER BREAK	18.00-19.00
Camera rehearsal	19.00-21.00

THURSDAY, 23RD MAY:

Camera rehearsal	10.00-12.45
LUNCH BREAK	12.45-13.45
Line up and make-up	13.45-14.30
Dress rehearsal	14.30-16.15
Tea break and notes	16.15-16.30
Line up	16.30-17.00
VTR	17.00-19.00
Technical clear	19.00-19.15
SUPPER BREAK	19.15-20.15

(VTR/ABC/7627)

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TECHNICAL REQUIREMENTS:

Cams. 1, 2, 3 & 4: Pedestals on floor. Cam.5: L.A. dolly. Cam.6: Pedestal on rostrum with 10-1 zoom. Normal monitors + bank of 3 in Hunter's Office.
Smoke, steam and lighting effect for continental train.
3 booms; fishpole for train, slung mic. for Foreign Office corridor. Grams & tape.
Intercom in Harvey's Office, telephone to ring in Hunter's Office.
11 specially shot T/C sequences - 16mm, double headed; caption scanner.

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"CALLAN" (10) "HEIR APPARENT"

Prod.No: 1926 VTR/ABC/7627

VTR: THURSDAY, 23RD MAY 1968, TEDDINGTON 1.

SCENE BREAKDOWN

	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
	ACT 1						
	OPENING CREDITS: T/C & CAPTION SCANNER	TO BE RECORDED AT A LATER DATE					1
	TELECINE (1): CEMETERY - EXT. (YET TO BE FILMED)	DAY	Callan Meres Liz Harvey Vicar Widow & other mourners Taxi & limousine drivers		SOF		1-2
1.	CALLAN'S FLAT, INT.	DAY	Callan Meres Liz	2: A, B. 3: A. 4: A.	A-1	1-13	3-6
	/TAPE STOP/						
2.	HARVEY'S OFFICE, INT.	DAY	Harvey Secretary Callan Meres	1: A. 3: B. 4: B. 5: A.	A-2 B-1 SLUNG MIC	14-56	6-12
3.	HUNTER'S OFFICE, INT.	LATE AFTER-NOON	Liz Jenkins	1: B. 2: C.	C-1	57-61	12-13
4.	HARVEY'S OFFICE, INT.	LATE AFTER-NOON	Harvey Meres Callan	3: C. 4: C.	B-1	62-64	13-14
	/TAPE STOP/						
5.	HUNTER'S OFFICE, INT.	EARLY EVENING	Jenkins Liz Meres Callan	1: B, C. 2: C. 3: D.	B-2 C-4	65-82	14-21

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	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
			ACT 2				
6.	CONTINENTAL TRAIN COMPARTMENT - INT.	NIGHT	Callan Meres Italian guard	1: D. 2: D.	FISH-POLE	83-90	22-24
7.	HARVEY'S OFFICE, INT.	MORNING	Harvey Secretary	2: E. 3: C. 4: C. 6: A.	A-3	91-96	24-25
			/STOP TAPE/				
8.	GERMAN CAFE/BAR, INT.	NIGHT	Callan Meres Extras	1: E, L. of E. 2: F (9c)	C-2	97-100	26-27
	TELECINE (2): MINEFIELD, EXT.	DAWN	Meres Callan 2 Guards	-	SOF	-	27-28
9.	HUNTER'S OFFICE, INT.	MORNING	Liz	5: B.	B-2	101	28-29
	TELECINE (3): MINEFIELD, EXT.	DAY	Callan Meres Hunter 2 Guards Helicopter pilot	-	SOF	-	29-32
10.	HARVEY'S OFFICE, INT.	DAY	Harvey Secretary	3: C. 4: C.	A-3	102-104	32
	TELECINE (4): MINEFIELD, EXT.	DAY	Callan Meres 2 Guards Helicopter pilot Snake	-	SOF	-	32-33
11.	HARVEY'S OFFICE, INT.	DAY	Harvey Secretary	4: B.	A-3	105	33-34
			ACT 3				
12.	BUNKER - INT.	DAY	Callan Hunter	1: F. 2: G.	C-3	106-118	35-37
	TELECINE (5): MINEFIELD, EXT.	DAY	Meres 2 Guards Forester	-	SOF	-	37-38

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	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
			ACT 3 (contd.)				
13.	BUNKER - INT.	DAY	Callan Hunter Duplicate 2 guards & forester	1: F.	C-3 TAPE	119	38
	TELECINE (6): MINEFIELD, EXT.	DAY	Meres 2 Guards Forester	-	SOF	-	38-39
14.	BUNKER - INT. incl. TELECINE (7): BUNKER, EXT.	DAY "	Hunter Callan Forester	1: F. 2: G. -	C-3 (MUTE)	120-121	39-40 "
			TAPE STOP				
	TELECINE (8): MINEFIELD, EXT.	DAY	Meres Forester	-	SOF	-	40
15.	HARVEY'S OFFICE, INT.	DAY	Harvey Secretary	3: B. 4: B.	A-3	122-123	40
16.	HUNTER'S OFFICE, INT.	DAY	Liz	1: B.	B-2	124	40-41
17.	BUNKER - INT.	DAY	Callan Hunter	2: G.	C-3	125	41
	TELECINE (9): MINEFIELD, EXT.	DAY	Meres 4 Guards	-	SOF	-	41
18.	BUNKER - INT.	DAY	Hunter Callan	1: F. 2: G.	C-3	126-127	41-42
	TELECINE (10): MINEFIELD, EXT.	DAY	Meres 4 Guards	-	SOF	-	42
19.	BUNKER - INT.	DAY	Callan Hunter	2: G. 5: C.	C-3	128-131	42-43
	TELECINE (11): MINEFIELD, EXT.	DAY	4 Guards	-	SOF	-	43
20.	BUNKER - INT.	DAY	Hunter Callan	1: F. 2: G. 5: C.	C-3	132-137	43-45
21.	HARVEY'S OFFICE, INT.	EVENING	Harvey Secretary	3: B. 4: B.	A-2 B-1	138-142	45-46

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	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
			ACT 3 (contd. again)				
22.	BUNKER - INT.	EVENING	Hunter Callan	2: G. 5: C.	C-3	143-144	46-47
	TELECINE (12): MINEFIELD, EXT.	NIGHT/ DAWN	Meres Callan Hunter 4 Guards	-	SOF	-	47-48
	CLOSING CREDITS: CAPTION SCANNER	-	-	1: Near F.	GRAMS	145	49

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Part 1

ACT 1

OPENING CREDIT SEQUENCE TO BE RECORDED & DUBBED AFTER MAIN VTR:

FADE UP TELECINE — S.O.F. (THEME)

THAMES TV SYMBOL + "CALLAN" OPENING TITLES. *

SUPER CAPTION SCANNER

(1) "HEIR APPARENT" *

(2) by HUGH D'ALLENGER *

FADE OUT CAPTION SCANNER *

*

T/C (1) EXT. CEMETERY. DAY.

FADE UP TELECINE — S.O.F.

SEQUENCE 1 YET TO BE FILMED. *

C.S. STEEPLE. TILT to MOURNERS at GRAVESIDE, FUNERAL SERVICE in b/g. *

LIZ arrives in TAXI & goes to speak to WIDOW watched by CALLAN & MERES.

CALLAN: She looks good, Liz, doesn't she?

MERES: Hardly the place, old boy, for that kind of remark.

CALLAN: All the same, she does.

LIZ leaves WIDOW and approaches CALLAN & MERES for 3-S as they walk.

LIZ: I'm sorry.

CALLAN: Didn't expect you'd really turn up, anyway.

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(On T/C)

LIZ: There was a message for you.

CALLAN: Me?

LIZ: Sir Michael Harvey's secretary rang. He wants to see you both at the Foreign Office this afternoon, 4.30.

CALLAN: Harvey?

MERES: Deputy Under Secretary.

CUT TO WIDOW & HARVEY shaking hands at GATE.

MERES: (CONTD.) (V/O) That's him - in the Homberg.

CALLAN: (V/O) Couldn't he have told us himself?

MERES: (V/O) Dear, oh dear! You really haven't any sense of what's what, have you?

Preview 4

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VTR/ABC/7627
Part 1A

1. 4 (A)
M.L.S. CALLAN coming forward.

1. INT. CALLAN'S FLAT. DAY. BOOM A-1

CALLAN: I still think he could've left it today.

PULL BACK & ADMIT MERES L.

MERES: Hunters come and go, old boy. We go on for ever. Someone's got to fill his boots.

CALLAN: If that's what it's all about.

MERES: What else?

CALLAN: Help yourselves. (MUGS ON TABLE)

BRING MERES R. to SIT with LIZ in 2-S.

LIZ: Thank you.

CALLAN: (PAUSE) That's another good reason for not being married. (PAUSE)

2. 2 (A)
C.M.S. CALLAN coming L. f/g.

Did you look at her, Toby? Did you see her face?

3. 4 (A)
3-S, CALLAN/LIZ/MERES.

LIZ: Mrs. Hunter?

CALLAN: Smart. I bet he had a nice home. See his boy? How old was he? Fifty?

MERES: It's par for the course, old boy.

Preview 3

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(On 4, Shot 3)

PAN L. as LIZ comes L, LOSE MERES & FINISH with 2-S, LIZ + CALLAN R.

CALLAN: Par for the course! You make me sick with your platitudes. Par for the ... It could have been either of us, you know that, Toby? Either of us. (LIZ PICKS UP TOY SOLDIER)/

4. 3 (A)
M.C.U. MERES.

MERES: Well, it wasn't, was it?/

5. 4 (a/b)
(2-S, Liz/Callan)

CALLAN GOES R.

CALLAN: I never even knew the poor bastard's real name until this morning./

6. 3 (A)
CLOSE on TOY SOLDIER.

TILT with LIZ's HAND to 3-S, LIZ/CALLAN going L/MERES sitting.

LIZ: Isn't it lovely? (PAUSE) Where did you get them? They're beautiful.

CALLAN: (PAUSE) I make them ... well, some of 'em.

MERES: You'd never think he had it in him, would you?

CALLAN: Belt up, Toby!

MERES: Sorry, old boy. But I don't see any point in getting maudlin./

7. 4 (A)
M.C.U. CALLAN going u/s.

CALLAN: And I don't see any point in going on, week after week, year after year, living the way we do./

8. 3 (A)
M.C.U. MERES.

PAUSE./

9. 2 (A)
C.M.S. LIZ.

Preview 3

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(On 2, Shot 9)

PAN LIZ to DOOR between CALLAN & MERES.

LIZ: I'd better go. (PAUSE) I said I'd only be an hour. (PAUSE) See you later.

CALLAN: Yeah.

SHE GOES.

10. 3 (A) C.M.S. MERES.

PAUSE.

MERES: You thought he was an idiot anyway.

11. 4 (A) M.S. CALLAN.

BRING HIM L. f/g for 2-S.

CALLAN: He was bloody unorthodox, yes. That didn't make him an idiot. And it didn't give any of us the right to make his wife a widow.

(2 TO POS.B, SAME SET)

MERES: Look - Hunter got shot, all right? So have a score of others in the last year or so. We didn't. Right! (PAUSE) That's what it's like. You know that. You knew it the first time you ever went out on a job. You've widowed a few wives yourself since then.

PAN CALLAN L. to SINK, & LOSE MERES.

CALLAN: Yeah.

12. 3 (A) M.S. MERES.

MERES: Yes. (PAUSE) So what's so special about this lot?

(4 TO POS.B, HARVEY'S OFFICE - HERE)

HE RISES.

PULL BACK to TAKE HIM to DOOR.

Coming?

CALLAN: Later.

13. 2 (B) 2-S, CALLAN/MERES.

MERES: Come on - I'll buy you a drink.

Tape stop next

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(On 2, Shot 13)

CALLAN: I said later. Half-past four, wasn't it?

PAN MERES R. to DOOR -

MERES: 4.30. Foreign Office.

- & OUT.

STOP TAPE (for ELECTRONIC EDIT)

(2 TO POS.C, HUNTER'S OFFICE; 3 TO POS.B, HARVEY'S OFFICE)

(BOOM A to POS.2, HARVEY'S OFFICE)

BOOMS B-1, A-2 & SLUNG M

2. INT. HARVEY'S OFFICE. DAY.

14. 5 (A) (Creeper)
WIDE on ROOM, TABLE f/g L, COLUMN at R.

SEE HARVEY at DESK C. with SECRETARY entering b/g R.

GRAM F/X: FAINT CLOCK TICKING (thru scene)

SECRETARY: Mr. Callan and Mr. Meres, sir./

15. 3 (B)
LOOSE on DESK.

BRING HARVEY R. for 3-S with CALLAN & MERES.

(1 IN TO POS.A ONLY WHEN CAM.5 IS CLEAR)

(5 CLEAR BACK OUT OF CAM.1's WAY, AFTER SHOT 14)

HARVEY: Good afternoon, gentlemen. We haven't met, have we? My name's Harvey.

MERES: Good afternoon, sir. Meres.

CALLAN: Callan. Good afternoon.

HARVEY: Do sit down.

16. 4 (B) (As Harvey returns from desk)
L.S. HARVEY.

Preview 1

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(On 4, Shot 16)

BRING HARVEY R. to SIT back to cam, CALLAN L, MERES R. in 3-S.

HARVEY: (CONTD.) We've got ourselves in a spot of bother over this unfortunate business. (PAUSE) He was a good man, Hunter.

17. 1 (A) C.M.S. HARVEY.

I knew him fairly well at one time. Quite a good painter, you know.

18. 3 (B) C.M.S. MERES.

MERES: No, sir, I didn't.

19. 1 (a/b) (C.M.S. Harvey)

HARVEY: (PAUSE) Ah!

20. 4 (B) C.M.S. CALLAN looking R.

PAUSE.

21. 1 (a/b) (C.M.S. Harvey)

HARVEY: (CONTD.) Did a portrait of one of my children. Five or six years ago. Very good likeness.

22. 3 (B) 2-S, CALLAN/MERES.

PAUSE.

23. 1 (a/b) (C.M.S. Harvey)

HARVEY: (CONTD.) Pity he had to be left alone, wasn't it?

24. 4 (B) M.C.U. MERES.

PAN L. as he turns to CALLAN.

CALLAN: He wasn't alone, sir.

25. 1 (A) M.C.U. HARVEY.

HARVEY: Not strictly, of course. But that other chap, what was his name ...?

26. 3 (B) (a/b) (2-S, Callan/Meres)

Not very experienced, I believe. (PAUSE)

27. 1 (a/b) (M.C.U. Harvey)

Don't you agree?

28. 4 (B) M.C.U. CALLAN.

Preview 1

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(On 4, Shot 28)

CALLAN: We have had the enquiry, sir.

29. 1 (a/b)
(M.C.U. Harvey)

HARVEY: Oh yes, yes, of course. Please don't misunderstand me. It's simply that, naturally enough, the Minister is rather disturbed by the whole thing.

30. 4 (B)
2-S, CALLAN/HARVEY.

CALLAN: Oh, is he, sir? We quite enjoyed it.

31. 1 (a/b)
(M.C.U. Harvey - reaction)

32. 3 (B)
M.C.U. MERES, reaction.

33. 1 (a/b)
(M.C.U. Harvey)

HARVEY: The Foreign Secretary is anxious to get you a new Hunter as soon as possible, but there's no apparent heir.

34. 3 (B)
2-S, MERES/HARVEY.

(1 CLEAR QUICKLY D/S)

As you well know, he doesn't like being rushed into decisions.

HARVEY RISES.

MERES: Yes, sir, we do know that.

PAN HARVEY L.

HARVEY: I was promised a car allowance two years ago, and it still hasn't happened.

LET HIM GO & HOLD on CALLAN.

CALLAN: Oh bad luck, sir.

35. 1 (A)
M.S. HARVEY leaning L to INTERCOM.

HARVEY PRESSES INTERCOM KEY.

HARVEY: Will you bring in the "Hunter, J.R." file, please? And the movement order. (HE RELEASES KEY)

Preview 4

(CONTD.)

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(On 1, Shot 35)

HARVEY: (CONTD.) What we're doing, gentlemen, is to make a temporary appointment. It may turn out to be the right choice, in which case, of course, the chap'll stay on. But we'll have to see. Incidentally, Callan -

36. 4 (B)
C.M.S. HARVEY.

37. 1 (A)
3-S, HARVEY/CALLAN/MERES.

he's a chap I think you probably know.

CALLAN: Yes, sir?

HARVEY: I gather you trained together. Ramsay.

38. 3 (B)
M.C.U. CALLAN looking L.

CALLAN: John Ramsay, sir?

HARVEY: That's the man.

CALLAN: Isn't he in East Germany?

39. 4 (B)
M.C.U. HARVEY.

HARVEY: At the moment, yes. We want the two of you to go over and bring him back.

40. 1 (a/b)
(3-S)

MERES: Behind the Curtain, sir?

PAN HARVEY L. to TABLE, LOSING CALLAN & MERES.

HARVEY: No, no - not quite. Just collect him at the frontier and stay with him. Fairly routine. (HE OPENS MAP) Gentlemen -

41. 3 (B)
2-S, CALLAN/MERES both RISING & coming L.
MERES Xs L. of CALLAN.

CALLAN: I'm not quite clear, sir.

42. 4 (B)
C.M.S. HARVEY.

Preview 1

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(On 4, Shot 42)

HARVEY: Clear?

43. 1 (A)
C.M.S. CALLAN.

CALLAN: Why we need to go across. You may not be very familiar, sir, with our work, but you must know that every move we make is noted. If we

44. 4 (B)
M.C.U. HARVEY.

go into Europe, we're asking for trouble.

HARVEY: The official view is that provided we play this very carefully, no one will really know what's going on - which is why we want you two particularly

45. 1 (A)
2-S, MERES/CALLAN.

to carry out the operation. And secondly, Ramsay may need a certain amount of protection on the journey - and help across the frontier.

CALLAN: Why can't he come out, sir,

46. 4 (a/b)
(M.C.U. Harvey)

through normal channels?

HARVEY: I haven't in fact said he can't,

47. 3 (B)
M.C.U. CALLAN - reaction.

Callan.

48. 4 (a/b)
(M.C.U. Harvey)

HARVEY: (CONTD.) But of course you're quite right. It isn't possible

49. 3 (B)
M.C.U. MERES.

at the moment. Ramsay's been running the East German section from Leipzig under cover of a small business. He has

50. 4 (a/b)
(M.C.U. Harvey)

East German papers only. We need him now. There just isn't time to get exit visas and so on to him; and he obviously can't make the necessary applications

51. 1 (A)
3-S, HARVEY/MERES/CALLAN.

himself. (PAUSE)

Preview 4

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(On 1, Shot 51)

CALLAN: Why not, sir?

HARVEY: He'd have to have a better reason than a dead grandmother, Callan, if they were going to let him out.

52. 4 (a/b)
(M.C.U. Harvey)

(1 CLEAR BACK FOR CAM.5; 5 IN TO POS.A, 1 TO POS.B, HUNTER'S OFFICE)

And I'm afraid we've rather over-played that one. He can only come out illegally.

53. 3 (B)
2-S, MERES/CALLAN coming forward.

CALLAN: Thank you, sir. That's all I wanted to know.

54. 4 (a/b)
(M.C.U. Harvey)

HARVEY: (PAUSE) I hope you don't think we'd send you on a mission like this just for the sake of it!

55. 3 (B)
3-S, HARVEY/MERES/CALLAN.

LET HARVEY GO L.

PAN MERES & CALLAN L. to HARVEY.

TIGHTEN over their shoulders to SEE MAP.

Now then, let's look at this.

(4 TO POS.C, SAME SET)

Ramsay makes regular trips by train from Leipzig to Pilsen. At this point, a few kilometres from Hof, the train runs within half a mile of the frontier, through a pine forest.

56. 5 (A) (Pushing 1's cable)
M.C.U. HARVEY.

SLOWLY PULL OUT to 2-S with MERES.

He's going to jump it. Apparently, just here, there is a clearing with a track running through it. The only thing between that and freedom is a stretch of scrubland about a hundred yards across.

(3 TO POS.C, SAME SET)

MERES: No wire, sir?

Preview 2

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(On 5, Shot 56)

HARVEY: No wire, Meres. (PAUSE) Just a minefield.

PAN with MERES' HEAD TURN to 2-S with CALLAN.

57. 2 (C)

3. INT. HUNTER'S OFFICE. LATE AFTERNOON.

PAN LIZ from L. to CABINET -

GRAM F/X: LIGHT TRAFFIC (through scene) BOOM C-1

F/X: TELEPHONE RINGING.

- then f/g to TELEPHONE.

(CAM.5 WITHDRAW)

LIZ: Yes? ... They're not here at the moment.

F/X: KNOCK ON DOOR.

SHE TURNS, & JENKINS COMES IN b/g for 2-S.

JENKINS ENTERS SLOWLY.

LIZ: (CONTD.) ... At the Foreign Office ... Yes ... I've no idea ... yes I will. As soon as I see them. (PHONE DOWN)

JENKINS: Miss March? Good afternoon. You weren't in your office. I'm looking for Meres and Callan.

58. 1 (B) (Cable looped C.M.S. LIZ. round 5A)

LIZ: They're not here, sir. Can I help?

59. 2 (C) M.S. JENKINS.

JENKINS: Jenkins. War Office. I'm here to talk to them about some minefield.

LIZ: Are they expecting you?

60. 1 (B) C.M.S. LIZ.

JENKINS: I should hope so.

Preview 2

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(On 1, Shot 60)

LIZ: Well, I don't really expect them back tonight. They're at the Foreign Office./

61. 2 (C)
2-S, LIZ/JENKINS.

JENKINS: I'll wait, if you don't mind. They'll be back.

62. 3 (C)
CLOSE on MAP.

4. INT. HARVEY'S OFFICE. LATE AFTERNOON

GRAM F/X: TICKING CLOCK (through scene) BOOM B-

TILT UP to FIND 3-S, HARVEY/MERES/CALLAN.

HARVEY: There are regular patrols once an hour. But they're obvious and motorised. There shouldn't be any problem. Ramsay will hide out here. It's a disused bunker. There shouldn't be any trouble.

MERES: Unless he blows himself up, sir.

PAN HARVEY R. to DESK, LOSING MERES & CALLAN.

HARVEY: Jenkins will explain all that to you. War Office. If you mark the field out properly, he should be all right. I'm sorry if the route sounds complicated, but again, well/...

63. 4 (C)
2-S, CALLAN/MERES.

CALLAN: You haven't yet told us when, sir.

64. 3 (C)
M.S. HARVEY.

HARVEY: Ah!/ There'll be a car collecting you from your office tonight with everything you need. Nine o'clock. Just get all you can out of Jenkins. Good luck, gentlemen.

Tape stop next

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(On 3, Shot 64)

PULL BACK as HARVEY comes forward, & FIND MERES & CALLAN for 3-S.

They shake hands.

SEE CALLAN & MERES go u/s R, HOLDING 3-S, then PAN HARVEY to SINGLE at DESK.

(HARVEY PRESSES INTERCOM)

HARVEY: Anything else today? If not, I'm going home.

S T O P T A P E (for ELECTRONIC EDIT)

(3 TO POS.D, HUNTER'S OFFICE)

(BOOM B to POS.2, HUNTER'S OFFICE)

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65. 2 (C) 5. INT. HUNTER'S OFFICE. EARLY EVENING.

M.S. JENKINS at MAP R.

PAN HIM L. and R. again for 3-S with LIZ & MERES.

GRAM F/X: LIGHT TRAFFIC (thru scene)

BOOMS C-4, B-

LIZ: This is Captain Jenkins, Mr. Meres.

MERES comes forward to JENKINS,-

MERES: Jenkins. Good. I'm glad you're here.

- then f/g L.

LIZ: And Travel Office want you to ring them as soon as you can, sir. Please.

HOLD 3-S as MERES gives PAPERS to LIZ.

Preview 3

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(On 2, Shot 65)

MERES: Get them, will you? It'll simply be about tickets, hotels, things like that. We're going out tonight. If there's nothing elaborate, deal with it, will you? But make sure it's correct. It's all detailed here.

LIZ EXITS.

66. 3 (D)
M.S. MERES.

BRING HIM R. for 2-S with JENKINS.

MERES: (CONTD.) Right, now what's all this?

JENKINS: I thought there were two of you.

MERES: Mr. Callan'll be here in a minute. Just popped home to see his poor old mum. She worries when he has to go off suddenly.

JENKINS: Yes, of course. (PAUSE) Shall we wait?

MERES: Let's make a start. We can always go over it again.

HOLD 2-S as JENKINS Xs u/s R. of MERES. (INCLUDE some of MAP)

JENKINS: Well, it's all pretty straight-forward. Conventional mines. Old stuff, mostly. Half of them have probably gone sour by now.

MERES: Sour?

JENKINS: Harmless. It happens, you know, if you don't look after them.

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(On 3, Shot 66)

MFRES: Does it?

JENKINS: Now this is a fairly accurate chart taken from stolen information.

MERES: Fairly accurate?

JENKINS: There might be a marginal deviation; nothing to worry about. If you work to the landmarks you could work a path across quite safely in, I would say, two hours at the most.

EASE SLIGHTLY to ADMIT CALLAN coming from behind to f/g R.

MERES: Callan - Captain Jenkins, our minefield expert.

CALLAN: This it, then?

MERES: Apparently there's nothing to it, old boy. We just stroll across, making allowances here and here for ... "marginal deviations". They're probably all harmless, anyway.

MERES comes forward R. HOLD 3-S.

JENKINS: That's not quite what I said.

CALLAN: What about travel?

MERES: It's all arranged, old boy. We'll have a nice cosy ride, with nothing to worry about.

CALLAN: Yeah! Have you got a smaller copy? We can't carry this great thing about.

LET JENKINS GO L.

JENKINS: Yes. Of course.

Preview 1

Copyright Protected

(On 3, Shot 66)

JENKINS RETURNS C. again, (with smaller chart).

CALLAN: Right. That's it, then. Thanks.

JENKINS: I haven't actually taken you through ...

CALLAN: That's all right, mate. What are they, acoustic mainly?

JENKINS: Most of them, yes. Russian Novo Fours.

CALLAN: Yeah! Well, I know all about them, don't I? What about this chart?

JENKINS comes f/g C.

JENKINS: The simplest way across - excuse me - is diagonally, from here. Take these two trees -

CALLAN: Pencil?

JENKINS: Not the third, the fourth. The only real problem is here, where you need a ten degree shift to the right for five yards. And again here, it corrects itself. Otherwise it's all pretty straight-forward. If you mark your path with the discs we supply, you'll find it easier. They're luminous.

67. 1 (B)

SINGLE MERES.

PULL OUT to 3-S with CALLAN & JENKINS.

MERES: Super!

CALLAN: Yes, jolly good. What's wrong with the forest? There's a lot of cover there.

Preview 2

Copyright Protected

(On 1, Shot 67)

JENKINS: We don't have it charted.

68. 2 (C)
C.M.S. JENKINS.

CALLAN: You what?

69. 3 (D)
M.C.U. CALLAN - reaction.

JENKINS: There's no map.

70. 2 (a/b)
(C.M.S. Jenkins)

JENKINS: (CONTD.) There's known to be a bog somewhere in the middle. A hunting look-out - they used to hunt deer.

CALLAN: What's the ground? Even or what?

71. 1 (B)
2-S, CALLAN/JENKINS.

JENKINS: Even, I should think.

CALLAN: Think, mate? Think? I've got to know, remember! I'm supposed to be crossing the bloody thing.

72. 3 (D)
M.C.U. JENKINS.

PULL OUT to 3-S.

JENKINS: I was going on to say, Mr. Callan, that I don't think you need to worry. It is a totally unmanned stretch of frontier now. Has been for six months. Your only problem, apart from the mines, is the patrol. You've got information on that, I imagine.

(1 TO POS.C, SAME SET, (ANTE-ROOM))

MERES: Yes. In the file. Once an hour.

JENKINS: Which is precisely why this stretch was chosen. It really is the safest, easiest area.

Preview 2

Copyright Protected

(On 3, Shot 72)

CALLAN: And how long to cross?

JENKINS: A couple of hours.

PAN CALLAN to SINGLE L.

CALLAN: Ch, that's good, isn't it? Great! A patrol once an hour, and two hours to cross.

73. 2 (C)
M.C.U. JENKINS.

JENKINS: There's plenty of cover, Mr. Callan. It's scrub-land. Just lie low, you'll be fine!

74. 3 (D)
2-S, CALLAN/MERES.

PULL BACK to 3-S as CALLAN gives CASE to JENKINS.

CALLAN: Yeah! Well, we'll see about that, won't we? Now why don't you just leave this with us, and go and have a cuppa tea?

JENKINS: If you think this map ...

LET CALLAN GO R. & FOLLOW JENKINS L, to PICK UP 3-S with CALLAN at DOOR.

CALLAN: We can all read maps, mate. Goodnight.

JENKINS GOES R.

75. 1 (C) (ANTE-ROOM)
M.L.S. CALLAN at DOOR.

ADMIT JENKINS.

HE EXITS.

PAN CALLAN L. & BRING IN MERES coming f/g R. for 2-S.

MERES: Quite the little gentleman, aren't we? (PAUSE)

76. 2 (C) (As Callan reaches top of desk)
CLOSE on CHAIR L. of DESK.

TILT to CALLAN as his FEET ENTER FRAME.

CALLAN: Bloody Ramsay!

(1 TO POS.B, SAME SET)

MERES: Hunter, old boy. Hunter from now on. Want a drink?

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(On 2, Shot 76)

77. 3 (D) (As Meres Xs L) CALLAN: Eh?/
M.S. MERES.

PAN HIM L. to 2-S with CALLAN.

MERES: If we're going on our hols, we might s well enjoy ourselves.

CALLAN: Yeah, all right. Scotch.

MERES: If this new bloke's anything like the last, it's goodbye perks, anyway.

78. 2 (C) (As Meres stops /pouring) CALLAN: He was all right./
M.C.U. MERES.

79. 3 (a/b) Charming!/
(2-S)

MERES sits.

MERES: How well do you know him?

CALLAN: Ramsay?

MERES: Yes.

CALLAN: John-Public-School-Ramsay! How well do you think I bloody knew him? Listen, when Harvey said we trained together what he meant was that he followed me around for six months to give him some experience in the field. He didn't really need to, mind you. He'd get the plum job anyway. But he thought it'd be rather fun.

PULL BACK & BRING CALLAN R. of MERES, HOLDING MERES as CALLAN GOES OUT R.

MERES: Was it?

CALLAN: Oh, belt up!

Preview 2

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(On 3, Shot 79)

80. 2 (C) (On Callan's turn) — MERES: You're a pain.
M.C.U. CALLAN.

81. 1 (B) — CALLAN: What are you on about?
2-S, MERES/CALLAN.

MERES: I'm on about bloody you.

CALLAN: Well you know what you can do, don't you?

82. 2 (C)
2-S, MERES/LIZ as she enters.

LIZ: Your car's here.

CALLAN ENTERS R. & OUT.

LET MERES GO & PUSH IN on LIZ as she goes to MAP.

GRAMS: THEME

MIX CAPTION SCANNER — *
"CALLAN" END OF PART ONE CAPTION — *
*
*

FADE SOUND & VISION

FIRST COMMERCIAL BREAK

DURING BREAK:

CAM. 1 - TO POS.D, TRAIN COMPARTMENT.

CAM. 2 - TO POS.D, TRAIN COMPARTMENT.

CAM. 3 - TO POS.C, HARVEY'S OFFICE.

CAM. 4 - STAY AT POS.C, HARVEY'S OFFICE.

CAM. 5 - TO POS.B, HUNTER'S OFFICE.

CAM. 6 - IN TO POS.A, HARVEY'S OFFICE.

BOOM A - TO POS.3, HARVEY'S OFFICE.

BOOM B - STAY AT POS.2, HUNTER'S OFFICE.

BOOM C - TO POS.2, GERMAN CAFE.

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Part 2

ACT 2

FADE UP CAPTION SCANNER — GRAMS: THEME
"CALLAN" PART TWO CAPTION. *
*
*

6. INT. CONTINENTAL TRAIN COMPARTMENT. NIGHT. *

83. MIX 2 (D) — FISHPOL (A)
2-S, CALLAN/MERES asleep.

GRAM F/X: CONTINENTAL TRAIN. IT STOPS AFTER 5 SECONDS.

PAN CALLAN R. to WINDOW, then L. to BRING IN GUARD at DOOR.

CRAB R. to contain 3-S.

GUARD: Passaporto!

MERES: Where are we?

CALLAN: Domodossola.

MERES: Where?

CALLAN: Italian frontier. Grazie.

LET GUARD GO (after stamping passports).

EASE as MERES SITS C. of BUNK.

MERES: Quite the Grand Tour, isn't it?

Preview 1

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(On 2, Shot 83)

CALLAN: We'd be stupid to do it any other way, wouldn't we?/

84. 1 (D)
C.M.S. MERES.

PAN HIM R. to WINDOW -

MERES: Ten hours from Paris. Another ten to Salzburg. And that's only the start.

- & BACK to SEAT again.

(PAUSE)

GRAM F/X: TRAIN PULLS OUT, & CONTINUES ON MOVE (to end of scene)

CALLAN: I bet old Ramsay set this whole thing up./

85. 2 (D)
M.C.U. CALLAN.

We used to crawl about the minefield on the Combat Course at Catterick. That and shooting. And he didn't need any help there. He's a natural./

(N.B. No Shots 86-88)

90. 1 (D)
2-S, CALLAN/MERES.

MERES: We're all the same in the top drawer, old boy. It's the grouse.

LET MERES DROP out of frame.

CALLAN He chose this spot. Thought it would be 'fun'. Specially with me there, the bastard.

TIGHTEN on CALLAN.

(2 TO POS.E, HARVEY'S OFFICE)

MERES: He sounds an absolute hoot.

CALLAN: Oh, he's a hoot. He's a hoot, all right.

91. 6 (A)
2-S, HARVEY going L. to WINDOW, SECRETARY ENTERING at DOOR R. b/g.

7. INT. HARVEY'S OFFICE. MORNING.

GRAM F/X: TICKING CLOCK (thru scene a/b)

BOOM A-3

92. 3 (C) (As he turns and moves)
M.L.S. HARVEY coming d/s L.

HARVEY: Yes?/

Preview 4

Copyright protected

(On 3, Shot 92)

ADMIT SECRETARY for 2-S.

SECRETARY: Hunter's secretary has been on the phone, sir. She's had an urgent coded message from Munich.

HARVEY: And?

SECRETARY: Apparently Hunter will arrive at the frontier point twenty-four hours early, sir.

93. 4 (C)
C.M.S. HARVEY.

HARVEY: What?

SECRETARY: According to the message.

94. 3 (C)
TIGHT 2-S, HARVEY/SECRETARY.

HARVEY: Blast the man!

SECRETARY: Unavoidable, sir.

HARVEY: Yes. I'm sure it was.

HARVEY STEPS FORWARD.

S T O P T A P E (for ELECTRONIC EDIT & CALLAN/MERES COSTUME CHANGE)

(1 TO POS.E, 2 TO POS.F, GERMAN CAFE)

(N.B. No Shots 95 & 96)

Preview 1

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(After tape stop):

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97. 1 (E) — 8. INT. GERMAN CAFE/BAR. NIGHT. — BOOM C-2

CLOSE on LARGE GERMAN FRAU.

SHE GOES L. & OUT to REVEAL MERES & CALLAN in PROFILE.

GRAM F/X: GERMAN CHATTER (through scene)

GRAMS: MUSIC ME.LP022B Band 1 "HUTTON POLKA" (through scene)

MERES: Don't think much of yours, old son.

CALLAN: I want to go, Toby.

MERES: Now?

CALLAN: Yes.

MERES: It's only twelve kilometres. We could walk there and back a dozen times before he's due. Besides which it's pitch black. We wouldn't see a thing.

CALLAN: All the same, mate, I'd like to get started.

MERES: I thought we might have a night on the town.

CALLAN: Do you ever think about anything else?

MERES: Not often.

CALLAN: Come on./

98. 2 (F) (9°)
C.M.S. MERES.

(1 MOVE FURTHER L)

Preview 1

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(On 2, Shot 98)

MERES: Look - it's half-an-hour away. Your 'friend' isn't expected till four o'clock tomorrow afternoon. What the hell are we going to do stuck in a German ditch for eighteen hours?

99. 1 (L. of E)
2-S, MERES/CALLAN.

CALLAN: What we're going to do is get the smell of the place.

MERES: I'd forgotten about your nose.

CALLAN: I want to know every inch of ground, every blade of grass, every tree. And I want to check that file. Everything it says has got to happen; every patrol, every cough.

MERES: All right, all right. Just one more, eh? Then we'll move.

100. 2 (F)
M.C.U. MERES.

TELECINE (2) (16mm)
PANNING from CAMOUFLAGED VOLKSWAGEN to CALLAN & MERES hiding in WOODS.

PAN X MINEFIELD to BUNKER.

T/C (2) EXT. MINEFIELD. DAWN. S.O.F.

MERES: Six-thirty.

CALLAN: If the file is right, there should be a patrol in two minutes.

MERES: It's been right all night.

CALLAN: As far as we know.

MERES: What's that?

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(On Telecine 2)

CALLAN: What?

2-S, CALLAN lifts BINOCULARS.

MERES: Over there. Low, square-looking.

CALLAN: Bunker.

MERES: And here they come!

PATROL JEEP Xs R. to L.

CALLAN: Dead on time.

JEEP goes up HILL b/g L.

CUT BACK to 2-S.

We'll wait for one more, then I'll go.

MERES: I still don't get the hurry. He's not due till four this afternoon.

CALLAN: That's right.

MERES: So?

CALLAN: Listen, mate, if you want to go across that bloody minefield, right. I'm not particular. If I can get across the minefield - if the chart's accurate - I can get across the minefield by mid-day. Then I'll hang around and wait for Hunter.

MERES: Right. Well, I'll get on with the knitting.

CALLAN: Yeah, that's right.

CALLAN starts putting MARKERS in his POCKET.

101. 5 (B) (Creeper) LOOSE on DESK.

9. INT. HUNTER'S OFFICE. MORNING.

GRAM F/X: DISTANT TRAFFIC (thru scene a/b)

BOOM B-2

Preview T/C

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(On 5, Shot 101)

F/X: TELEPHONE RINGING.

LIZ ENTERS L. to answer TELEPHONE.

LIZ: Yes? ... No, sir. Nothing. We couldn't reach them ... I will, sir. The moment I hear. (PHONE DOWN)

SHE GOES u/s to SIT, with DESK L. f/g.

TELECINE (3) (16mm)

T/C (3) EXT. MINEFIELD. DAY. S.O.F.

JEEP Xs SHOT L. to R, CALLAN following its progress through GLASSES.

CUT to 2-S, MERES/CALLAN.

CALLAN: Right, I'll be off.

MERES: Got enough markers?

CALLAN: Yeah, in my pocket ... Oh, very drole! You hear anything, you whistle.

MERES: Right. Oh, by the way ..

CALLAN turns.

Good luck.

CALLAN: Yeah ...

CALLAN EXITS twds WIRE FENCE, CUTS IT & GOES THROUGH, while MERES settles down to wait.

CALLAN encounters OBSTACLE which turns out to be a STONE. He throws it away.

F/X: MINE EXPLOSION

MERES runs to WIRE FENCE looking for CALLAN, who appears in FIELD, giving thumbs up.

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(On Telecine 3)

MERES goes back into WOODS & looks through BINOCULARS.

He thinks he sees BUNKER DOOR opening and closing.

After a pause, he lowers BINOCULARS, hears HELICOPTER & whistles to CALLAN.

MERES: (WHISTLES)

CALLAN hides from HELICOPTER, & then makes his way back to MERES.

CALLAN: That wasn't in the file, was it?

MERES: Nice little surprise for us.

CALLAN: Yeah, well I hope we don't get any more. (PAUSE) I could do with a fag!

MERES: I thought you didn't.

CALLAN: Funny, I don't.

MERES: I thought I saw something just now.

CALLAN: Where?

MERES: The bunker. (GIVES BINOCULARS TO CALLAN) It's probably just a shadow.

CALLAN looks through BINOCULARS.

CALLAN: Nothing.

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(On Telecine 3)

MERES: Sorry, old boy - must be getting jumpy.

CALLAN: Just you stay jumpy, will you, mate? It's safer.

CALLAN begins to move back to the MINEFIELD.

MERES: Are you all right?

CALLAN: Yeah, so's the chart.

MERES: Didn't think it was just now.

CALLAN: So I just wanted to make sure you were awake. All right?

CALLAN goes back to MINEFIELD. MERES settles back with TIMETABLE.

He rises as PATROL JEEP comes R. to L.

CALLAN cannot be seen.

JEEP STEPS & GUARD goes to CLUMP OF TREES reading MAP.

MERES whistles to CALLAN who doubles back to him again.

MERES: (WHISTLES)

CALLAN: Something smells, mate.

MERES: It's on the list.

CALLAN: I know - but it doesn't say this happens.

MERES: Look - quick! (HANDS OVER BINOCULARS) The bunker!

HUNTER comes out of BUNKER & DISAPPEARS into SCRUBLAND.

CALLAN: That's bloody Ramsay!

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(On Telecine 3)

CALLAN & MERES exchange glances & LOOK past cam. R. (MERES/CALLAN)

102. 3 (C) — 10. INT. HARVEY'S OFFICE. DAY.

2-S, HARVEY + SECRETARY approaching.

BOOM A-?

GRAM F/X: CLOCK TICKING (thru scene)

HARVEY: Look, I want you to get on to Munich clearance. See what you can find out about this Hunter business.

103. 4 (C)

L.A. 2-S, HUNTER & LOWER HALF of SECRETARY.

I can't see for the life of me why he had to leave early, unless they were on to him. And that's unlikely.

SECRETARY: Yes, sir.

HARVEY: I don't suppose they'll know anything. Even if they do, they won't want to tell. They love mystery. But do your best.

104. 3 (C)

2-S, HARVEY + SECRETARY GOING u/s a PACE.

SECRETARY: Yes, sir, I will.

HARVEY: Nothing more from his girl today, I suppose?

(4 TO POS.B, SAME SET)

SECRETARY: No, sir. Nothing.

TELECINE (4) (16mm) — T/C (4) EXT. MINEFIELD. DAY. S.O.F.

WIDE on MINEFIELD.

2ND GUARD gets back into JEEP & they drive off L, stopping at BUNKER which is searched.

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(On Telecine 4)

F/X: BUNKER DOOR CLANGS TO IN DISTANCE.

CALLAN & MERES watch as GUARD returns from BUNKER & PATROL JEEP drives away up HILL b/g L.

CALLAN: We're in trouble, mate.

MERES: Either he's come out early, or we've got the wrong information.

CALLAN: He's come out early, all right. They must know he's got away, and they've got a rough idea which way he's going. I'll get back. The sooner I'm across there, the better.

MERES: Right, I'll get the rifle.

CALLAN returns to MINEFIELD, MERES runs to VOLKSWAGEN for RIFLE, & returns with it to WOOD, watching CALLAN'S progress.

HELICOPTER appears again and CALLAN takes cover.

SNAKE approaches him, goes over his foot and away. CALLAN reacts.

When HELICOPTER has disappeared, CALLAN makes a run for the BUNKER, makes "thumbs up" to MERES before disappearing inside.

RELIEVED REACTION from MERES.

11. INT. HARVEY'S OFFICE. DAY.

105. 4 (B)

CLOSE on PAPERS.

BOOM A-GRAM F/X: CLOCK TICKING (through scene)

HARVEY puts a PAPER DOWN.

TILT to 2-S, SECRETARY & HARVEY.

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(On 4, Shot 105)

HARVEY: Well?

SECRETARY: There is some sort of search going on along the frontier.

HARVEY: I see. Is it localised, do they know?

SECRETARY: Yes, sir. Ten miles either side of where Callan and Meres are. (PAUSE) Anything else I can do, sir?

HARVEY: What makes the whole thing worse is having met them - poor devils.

HARVEY RISES & comes forward SLIGHTLY.

HOLD 2-S.

	GRAMS THEME
	*
MIX CAPTION SCANNER	*
"CALLAN" END OF PART TWO CAPTION	*
	*

FADE SOUND & VISION

2ND COMMERCIAL BREAK

DURING BREAK:

CAM. 1 - TO POS.F, BUNKER. (CAM. 6 NOT USED in ACT 3)
CAM. 2 - TO POS.G, BUNKER.
CAM. 3 - TO POS.B, SAME SET (HARVEY'S OFFICE)
CAM. 4 - STAY AT POS.B, HARVEY'S OFFICE.
CAM. 5 - TO POS.C, BUNKER.

BOOM A - STAY AT POS.3, HARVEY'S OFFICE.
BOOM B - STAY AT POS.2, HUNTER'S OFFICE.
BOOM C - TO POS.3, BUNKER.

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Part 3

ACT 3

FADE UP CAPTION SCANNER — GRAMS: THEME
"CALLAN" PART THREE
CAPTION
*
*
*

106. MIX 2 (G) — 12. INT. BUNKER. DAY. — BOOM C-
PANNING R. to L. round BUNKER to FIND CALLAN.
BRING HIM R. to DOOR.
*
GRAM F/X: EXT. BUNKER ATMOSPHERE (from T/C wild track, thru scene)

107. 1 (F)
TIGHT on HUNTER'S HAND coming in DOOR.

108. 2 (G)
C.M.S. CALLAN.
PAN HIM R. FAST to DOOR.
HE PULLS HUNTER L. to C. of BUNKER.

HUNTER: Thanks. Glad to see you, Callan. How are you?

LET CALLAN GO R.

109. 1 (F) (As Callan turns C.M.S. CALLAN. /from door)

CALLAN: I'm fine, sir, fine, thanks. What's this all about?

HUNTER: I'm not sure. Probably the landlady.

110. 2 (G)
2-S.

I told her I was leaving. The news spread. Comes of being honest.

(CONTD.)

Preview 1

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(On 2, Shot 110)

HUNTER: (CONTD.) The moment you do something the slightest bit out of the ordinary they get curious. In my case they were justified.

111. 1 (a/b)
(C.M.S. Callan)

PAN HIM u/s L, FINDING HUNTER L. for 2-S.

HUNTER GOES u/s L. too.

CALLAN: I'm sorry, sir. I don't understand. But there isn't time to talk about it now. There's another patrol due in ten minutes. When that's gone we scarper.

LET CALLAN GO R.

HUNTER: Across the minefield?

112. 2 (G) (As Callan arrives 2-S, HUNTER/ /at door) CALLAN.

HUNTER DROPS d/s L. SLIGHTLY.

CALLAN: Yes, sir, that's right.

HUNTER: Like old times, eh? What's all this 'sir' business?

CALLAN: Sir?

HUNTER: If anything, it should be the other way round.

113. 1 (F)
M.C.U. CALLAN.

CALLAN: You're in charge now, sir.

114. 2 (G)
M.C.U. HUNTER.

HUNTER: Well, maybe. But not until we get across the other side. Then we'll see.

115. 1 (F)
M.S. CALLAN.

HE SITS.

PULL BACK to 2-S with HUNTER L.

CALLAN: All right, John.

HUNTER: Was that you blowing yourself up this morning?

CALLAN: Yes. Idiotic, that was. I was so glad I hadn't blown myself to bits, I nearly did. (PAUSE)

116. 2 (G) (As Hunter moves L)
M.S. HUNTER.

(CONTD.)

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(On 2, Shot 116)

TAKE HUNTER L. to SIT.

CALLAN: (CONTD.) How long've you been here?

HUNTER: I came out twenty-four hours early. No alternative. Just had to hope they wouldn't find out too soon. I tried to get a message to you.

117. 1 (F)
2-S, HUNTER/CALLAN.

CALLAN: We wouldn't know about that. We've been travelling forty-eight hours.

HUNTER: That's cautious.

CALLAN: You know us, sir. The patrol's coming now.

GRAM F/X: DISTANT JEEP APPROACHIN(

118. 2 (G)
M.S. HUNTER.

PAN HIM R. to 2-S with CALLAN at DOOR.

Let's hope they don't stop here. They did this morning.

HUNTER: I know. I was ten yards away. (PAUSE) I shouldn't think they will. There's one of these escape scares at least once a month. No one takes them all that seriously now. Thank God.

TELECINE (5) (16mm)

T/C (5) EXT. MINEFIELD. DAY. S.O.F.

PATROL JEEP comes down HILL from b/g L, watched by MERES.

FORESTRY TRUCK passes it going R, JEEP SOUNDS HORN.

F/X: JEEP HORN.

TRUCK & JEEP STOP either side of BUNKER.

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(On Telecine 5)

GUARDS & FORESTER get out of their respective VEHICLES & MEET on TRACK R. of BUNKER.

THEY STAND TALKING, watched by MERES who puts down his BINOCULARS & PICKS UP his RIFLE with TELESCOPIC SIGHT.

HE trains TELESCOPIC SIGHT on THEM (OPTICAL).

MERES: Right, you bastards - move!

13. INT. BUNKER. DAY. BOOM C-3

119. 1 (F)
L.A. - PAN from CALLAN & HUNTER in 2-S to SEE LEGS of TWO GUARDS & FORESTER through SLIT.

GRAM F/X: BUNKER ATMOSPHERE (thru scene a/b)

TAPE

GUARDS (ON TAPE & IN GERMAN):

(1ST): Tell me, have you seen anybody?

(2ND): No, nobody.

(1ST): Are you sure?

(2ND): Nobody at all.

(1ST): Thanks very much.

(2ND): Thanks.

T/C (6) EXT. MINEFIELD. DAY. S.O.F.

TELECINE (6) (16mm)
From over MERES' R. SHOULDER with TELESCOPIC RIFLE f/g, GROUP OF TWO GUARDS & FORESTER BREAKS UP. THEY RETURN to their VEHICLES.

Preview 1

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(On Telecine 6)

THEY DRIVE OFF R, JEEP OVERTAKING TRUCK on TRACK.

FORESTER STOPS by FIRE-BEATING RACK, gets FIRE-BEATER out of BACK of TRUCK & MOVES to RACK.

MERES uncocks RIFLE & CHECKS WOODS BEHIND HIM.

120. 1 (F) — 14. INT. BUNKER. DAY. — BOOM C-3

2-S, HUNTER COMING d/s L. to SIT with CALLAN going L. behind him.

GRAM F/X: EXT. BUNKER ATMOSPHERE (thru scene a/b)

GRAM F/X: JEEP GOING AWAY IN DISTANCE.

HUNTER: They keep you on your toes, don't they?

CALLAN: I can't see where that other feller's got to.

HUNTER: Forester, wasn't he?

CALLAN: Looked like it. You heard what they were saying.

HUNTER: They only wanted to know if he's seen any strangers, that's all. (PAUSE) Should we go?

121. 2 (G)

M.C.U. CALLAN at SACKING.

CALLAN: Just a minute.

HUNTER: Where is he?

TELECINE (7) (16mm)

From INT. BUNKER, FORESTER is SEEN by FIRE-BEATING EQUIPMENT near TRUCK on PATH. (MUTE)

CALLAN: (V/O) Checking the fire-beating stuff.

(Stop tape next)

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(On Telecine 7) (BOOM C-3)

HUNTER: (V/O) Oh, that won't take long, will it?

(1 TO POS.B, HUNTER'S OFFICE)

CALLAN: (V/O) Hang on. Looks like he's going to do running repairs.

S T O P T A P E (for ELECTRONIC EDIT)

TELECINE (8) (16mm) T/C (8) EXT. MINEFIELD. DAY. S.O.F.

MERES R f/g with RIFLE, looking out at FORESTER between TRUCK & RACK with FIRE-BEATER in his hands.

MERES stretches, looks at his WATCH, MOVES few PACES L. & looks out towards BUNKER.

MERES: Come on, David, old boy - it's half past.

122. 4 (B) 15. INT. HARVEY'S OFFICE. DAY. BOOM A-3

M.S. SECRETARY.

BRING HER L. to 2-S & OUT.

GRAM F/X: TICKING CLOCK (thru scene a/b)

123. 3 (B) (On Harvey's look)

CLOSE on CLOCK by FIREPLACE.

124. 1 (B) 16. INT. HUNTER'S OFFICE. DAY. BOOM B-2

CLOSE on DESK with LIZ'S ARM.

TILT with it to SEE HER in C.M.S. (PROFILE).

GRAM F/X: DISTANT TRAFFIC (thru scene a/b)

Preview 2

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(On 1, Shot 124)

125. 2 (G) — 17. INT. BUNKER. DAY. — BOOM C-3

MAX. HEIGHT - 2-S, HUNTER & CALLAN, both SITTING.

GRAM F/X: EXT. BUNKER ATMOSPHERE (thru scene a/b)

HUNTER: It's half-past four, Callan. We'd better move.

(1 TO POS.F, BUNKER)

CALLAN: What? With a forester waiting out there?

TELECINE (9) (16mm) — T/C (9) EXT. MINEFIELD. DAY. — S.O.F.

MERES with BINOCULARS looking out over MINEFIELD from WOODS.

TWO JEEPS come down TOP TRACK b/g L, STOPPING at TRACK JUNCTION.

MERES CHECKS TIMETABLE & WATCH - & REACTS.

126. 1 (F) — 18. INT. BUNKER. DAY. — BOOM C-3

2-S, HUNTER/CALLAN.

GRAM F/X: EXT. BUNKER ATMOSPHERE (thru scene a/b) ± TWO JEEPS with ENGINES RUNNING.

CALLAN: I think we'd better wait for the dark, sir.

HUNTER: That's another three or four hours, Callan. I'm not sure that's a good idea.

127. 2 (G) (As Callan moves)

M.S. CALLAN coming f/g R.

ADMIT HUNTER L. b/g for 2-S.

(CONTD.)

T/C next

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(On 2, Shot 127)

HUNTER: (CONTD.) Is he moving off?

CALLAN: Patrol cars - two by the sound.

HUNTER: Two?

CALLAN: They're certainly after something, sir.

HUNTER: Aren't they!

T/C (10) EXT. MINEFIELD. DAY. S.O.F.

TELECINE (10) (16mm)
MERES, hiding in WOODS, SEES TWO JEEPS with FOUR GUARDS at TRACK JUNCTION.

HE PICKS UP his RIFLE, JUMPS down BANK, across TRACK & THROUGH WIRE FENCE, following CALLAN'S MARKERS X MINEFIELD.

19. INT. BUNKER. DAY. BOOM C-3

128. 5 (C)
2-S, CALLAN/HUNTER.

GRAM F/X:
EXT. BUNKER ATMOSPHERE
(thru scene a/b)

HUNTER: What are they up to?

LET CALLAN GO, (u/s L).

CALLAN: I can't see - this blasted wall's in the way.

HUNTER: What happened to my/...

129. 2 (G)
2-S, CALLAN/HUNTER.

CALLAN: Your predecessor? He got shot. Ten days ago.

Preview 5

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(On 2, Shot 129)

HUNTER: Oh, bad luck!

CALLAN: Yes, sir. That's what we all thought.

130. 5 (C)
C.M.S. HUNTER.

BRING HIM L. to SIT.

HUNTER: Damn shame. I was quite enjoying myself in Leipzig.

CALLAN: Yes?

HUNTER: I've been running a sports shop, among other things. Quite amusing. They're very keen, the Kraut.

131. 2 (G)
M.C.U. CALLAN, looking R.

CALLAN: Bully for them.

T/C (11) EXT. MINEFIELD. DAY. S.O.F.

TELECINE (11) (16mm)
TWO JEEPS at TRACK JUNCTION.

B/G JEEP TURNS, & 2ND GUARD DISMOUNTS & GOES OFF into WOODS b/g L. with RIFLE.

JEEP Xs SHOT f/g, L. to R, CAM. PANNING with its WHEEL.

GUARDS: ORDERS (IN GERMAN).

20. INT. BUNKER. DAY. BOOM C-3

132. 2 (G)
2-S, HUNTER sitting, CALLAN moving to L. b/g -

GRAM F/X: EXT. BUNKER ATMOSPHERE (through scene)

GRAM F/X: JEEP ENGINE RUNNING & THEN FADING AWAY.

CALLAN: That's one lot gone - and the forester.

- & then back to f/g R. again.

Preview 5

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(On 2, Shot 132)

HUNTER: Thank God for that. (PAUSE) You know, I'm really quite scared.

CALLAN: We all get scared sometimes, don't we? But, blimey, I couldn't've stood Leipzig. I mean that's trouble every day. For five years. At least when I go home it really is home.

133. 5 (C)
M.L.S. HUNTER.

HE STRETCHES his LEGS, & COMES to d/s L. CORNER to SIT.

FINISH with him LOOKING SLIGHTLY R.

HUNTER: There comes a time, you know, when you suddenly forget all about what you're really doing. You forget about spying and codes and all that rubbish. You really become a chap who runs a sports shop in Leipzig.

134. 1 (F) (Shooting over 5)
C.M.S. CALLAN.

PAN HIM L. 2 or 3 STEPS.

(PAUSE) You've never been involved in that end of it, have you?

CALLAN: No, no. Not really.

HUNTER: It's odd when you start making friends.

135. 5 (C)
C.M.S. HUNTER, looking R.

SLOWLY PUSH IN to M.C.U.

A girl here and there. Very strange. You know, it's just like being at home. You don't want the neighbours to know. All that. Or you get invited into people's homes for dinner. You get involved in their private lives, their thoughts. And you know, quite frankly, I always got a kick out of knowing that I wasn't what they all thought I was - if you see what I mean.

136. 1 (F)
M.S. CALLAN.

Preview 5

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(On 1, Shot 136)

CALLAN: Yeah! (PAUSE) They're not bloody moving.

PAN HIM R. to DOOR.

137. 5 (C)
LOOSE on HUNTER.

HE LIES DOWN, head away from camera.

HUNTER: Looks as if we shall have to wait till dark.

21. INT. HARVEY'S OFFICE. EVENING.

138. 4 (B)
M.S. HARVEY.

BRING HIM R. of SECRETARY for 2-S.

GRAM F/X: TICKING CLOCK (through scene)

BOOMS A-2, B-

HARVEY: Why the hell haven't we heard yet? (PAUSE) You've cleared a line through, have you?

SECRETARY: I have, sir, yes.

HARVEY: Good. (PAUSE)

SECRETARY: It's only seven o'clock, sir. There's still time.

139. 3 (B)
C.M.S. HARVEY.

HE TURNS, 2 or 3 STEPS towards FIREPLACE.

HARVEY: Time! We should've heard by five.

140. 4 (B)
C.M.S. SECRETARY.

SECRETARY: They may have been held up, sir.

141. 3 (a/b)
(C.M.S. Harvey)

HARVEY: (PAUSE) Let's hope that's all it is!

142. 4 (B)
M.S. SECRETARY.

PAN HER R. & ADMIT HARVEY who comes L. f/g.

SECRETARY: Yes. Goodnight, Sir Michael.

Preview 5

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(On 4, Shot 142)

HARVEY: Goodnight. And give my wife a ring before you go, will you? Tell her I'm going to be late home.

LET SECRETARY GO.

22. INT. BUNKER. EVENING. BOOM C-3

143. 5 (C)
2-S, HUNTER lying down/ CALLAN.

HUNTER RISES.

GRAM F/X: EXT. BUNKER ATMOSPHERE (thru scene a/b)

GRAM F/X: JEEP GOING UP HILL & OUT.

144. 2 (G) (As Hunter stands)
M.L.S. HUNTER.

BRING HIM R. for 2-S with CALLAN.

(1 TO CAPTION)

CALLAN: They're moving now. Sounds as if they're going back the way they came. They must have been looking for something. Could have been a coincidence.

HUNTER: These chaps don't prowl up and down here unless they have to, Callan. They're far too important.

CALLAN: They're only like coppers, aren't they?

HUNTER: To be a copper in a police state is to be a bossman. And the world goes the way you want it to.

CALLAN: Yeah, I suppose so.

HUNTER: Believe me. They know I'm around somewhere. They'll be back.

T/C next

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(On 2, Shot 144)

CALLAN: Right, then! You fit?

HUNTER: More or less.

CALLAN: Good.

PAN THEM R. (CALLAN out first).

TELECINE (12) (16mm) T/C (12) EXT. MINEFIELD. NIGHT. S.O.F.

MERES in MINEFIELD f/g, JEEP & GUARDS b/g L.

CALLAN comes out of BUNKER, followed by HUNTER. THEY SEE GUARDS & run for cover BELOW BUNKER.

GUARDS come twds BUNKER searching, MERES watches.

THEY GO behind BUNKER & MERES runs for their JEEP. HE SWITCHES ON LIGHTS & STARTS ENGINE.

GUARDS RUSH HIM & HE DRIVES STRAIGHT AT THEM & then up HILL b/g L, narrowly missing HUNTER & CALLAN who X TRACK R. to L. & DISAPPEAR into WOODS b/g L.

F/X: GUN SHOTS.

MERES JUMPS OFF JEEP into WOODS L, GUARDS SEARCHING for him.

HE LINKS UP with CALLAN & HUNTER. THEY REACT.

CALLAN: It's all right, I know him!

2ND GUARD, searching in WOOD, turns TORCH on them. CALLAN SHOOTS & GUARD COLLAPSES.

F/X: SHOT.

CALLAN throws STONE deep into WOOD to distract 1ST GUARD, who SHOOTS in wrong direction.

F/X: SHOT.

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(On Telecine 12)

MERES, HUNTER & CALLAN X TRACK and ENTER MINEFIELD.

2ND PATROL JEEP ARRIVES from R, meeting up with 1ST GUARD.

(GERMAN CHATTER)

THEY SWITCH SEARCHLIGHTS ON & SWEEP MINEFIELD, also using MACHINE GUN.

F/X: MACHINE GUN FIRE.

As MERES, HUNTER & CALLAN CRAWL across MINEFIELD, TWO MINES EXPLODE, plus TRACER BULLETS.

F/X: TWO MINE EXPLOSIONS & TRACER BULLETS.

MERES: Are you all right?

CALLAN: Yes, all right - get going!

GUARDS STOP FIRING when they realise they can't see OUR HEROES, who reach WIRE FENCE & CRAWL THROUGH.

Exhausted, they uncover camouflaged VOLKSWAGEN & lean against it.

HUNTER: Well done, you chaps.

MERES: All in a day's work, sir.

CALLAN: By the way, sir, this is Toby Meres - John Ramsay.

HUNTER: Hunter.

HUNTER gets into CAR.

CALLAN: I don't know about you, Toby, but I've had it. Will you drive - Hunter?

GRAMS: THEME (to end

Preview 1 & Caption Scanner

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(On Telecine 12)

GRAMS: THEME (contd.)

145. 1 (Near F)

"CALLAN" CLOSING CAPTION
(20" x 16")

SUPERIMPOSE CAPTION SCANNER

(1) Callan - EDWARD WOODWARD

(2) Hunter - DEREK BOND

(3) Meres - ANTHONY VALENTINE

(4) Sir Michael Harvey - JOHN WENTWORTH
Jenkins - PETER CELLIER

(5) Hunter's Secretary - LISA LANGDON
Harvey's Secretary - BARBARA GRIMES

(6) East German Guards - MARTIN LYDER
FRANS VAN NORDE
Italian Guard - MARIO ZOPPOLLINI

(7) Series created by JAMES MITCHELL

(8) Associate Producer, JOHN KERSHAW

(9) Designed by PETER LE PAGE

(10) Producer, REGINALD COLLIN

(11) Directed by PETER DUGUID (HOLD for 15 seconds)

FADE SOUND & VISION

(THAMES TV SLIDE TO BE ADDED ON TRANSMISSION, 0'07")

(V/O CREDIT): PETER CELLIER is a National Theatre Player.

PAD/19.5.68.

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